411 thickness in the middle. This bow is made from the honey-colored heartwood of a small piuva tree. After cutting a piece of the required length the bow maker splits it by using two or three axes. He then trims off the outer layer of wood with an ax, shapes it with a knife, and polishes it with lixeiro leaves. The inner side of the bow is flat or slightly concave, depending upon how the wood splits. Shoulders are made at each end to hold the bowstring. The bow is made from green wood, no attempt being made to season it. The siriva bow is the same shape and is made in the same way but [184] the black wood surrounding the center is used. The siriva bow is more common among the Western Nambicuara.

[283] The bowstring (*kalawotsiwa*) is made from tucum fiber and is about one-eighth of an inch in thickness. The cord is much longer than required and the extra length is wound around the bow for about 6 inches just above the hand hold. The cord is wound from left to right, the running end being brought back over the previous turn to form a cross on the inside of the bow. The string is always smeared with urucú (*dáse*). As the bowstring wears out it is not removed but new lengths of tucum fiber are woven into the extra length.

The basis of the Eastern Nambicuara arrow is the jointless shaft (*alalwá'ikalu*), which appears to be cane (*Gadua* sp.). Before being made into an arrow the cane shaft is heated over a fire to harden it. Into this cane shaft, which is roughly three-eighths of an inch in diameter, a piuva foreshaft (*ikálikatsalu*) is inserted for a distance of 4 or 5 inches, leaving about 20 inches protruding. The joint is wound with sipó vine for about [237] 6 inches. To feather the arrow, a 10-inch macaw feather (*alúwatsa*) is split and the halves are laid parallel to one another on opposite sides of the [284] butt end of the shaft. The feathers are lashed to the shaft with cotton twine, the lashings being about an inch apart. Although the feathers are laid straight along the shaft, they assume a propellerlike pitch which gives the arrow its revolving [237] motion when in flight. The lashings are covered with beeswax. The butt has a V-notch to hold the bowstring, which is again tightly wound with [284] waxed cotton twine. By attaching various parts to the end of the foreshaft, four different kinds of arrows about 5 feet long are made.

[p. 93(a)]

7: Roquette-Pinto--30A E-4, 5 (no date) 1938 SP17 Nambiquára SP17 (ca. 1912)

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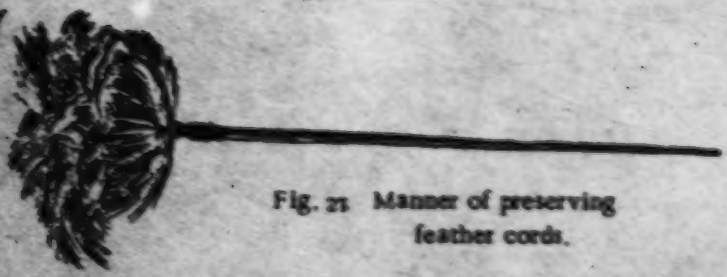


Fig. 21 Manner of preserving feather cords.

301 imitate our wedding rings; necklaces [242], several meters long, made of black beads, the feathers of black birds, the limbs of coleopters, also black; all attest to this preference.

[Fig. 45]

[237] The women make beautiful one-piece bracelets from the tail rings of the giant armadillo which they polish with wet stones. [See Fig. 65, p. 59A.]

[184] The Uaintaçu Nambicuara, who come to Campos Novos by way of the Guaporé and who are much more insolent, crude, wary and suspicious, do not attempt to wear the delicate lip plugs used by their relatives.

Some of them wear a porcupine quill fastened to their lip; others, a wooden splinter or a spike from some tree.

291 562 Also characteristic of the whole Serra do Norte and Juruena Valley is a palm-fiber cape (ialacu), which hangs down the backbone from the neck. [See Fig. 66, p. 59B.] Women do not wear it; it is another example of male foppishness.

302 Body painting with urucu constitutes part of the ornamentation for men as well as for women.

[Plates, p. 236]

[243] They paint themselves on festive occasions; they do not draw lines on the skin, but smear the dye all over their face. Women, after bathing, redden their whole body in this fashion.

[515]

[Fig. 44]

[382] The Indians of the Juruena dissolve the urucu powder in pure water; the Tagnani prepare a paste or cream by mixing the dye with the fat of various animals, and perfume it quite pleasantly by way of some unknown process. (1)

1. The Bororo use mastic resin to perfume the urucu paste. See Alfredo de Andrade, "Estudo dos materiaes corantes [A Study of Coloring Materials]," Archivos do Museu Nacional, Vol. 28, p. 183.

7:Roquette-Pinto--42 E-4, 5 (no date)1938 SP17 Nambicuara SP17
(ca. 1912)

113 Brasil [Materials for the Study of Brazilian Indian Psychology]." Arquivos Brasileiros de Psiquiatria, Neurologia e Medicina Legal (Rio de Janeiro, 1917).

● 237 301 Featherwork is scarce and in fact insignificant. One of the illustrations in this book [p. (608)] shows an interesting feather diadem patterned after an object of similar type but of admirable craftsmanship which the Indians purloined from their neighbors to the west and which is also to be found in the [National] Museum. (2) [Fig. 42]

2. Semicircular straw head ornaments are to be found mainly in the state of Amazonas as well as among the Huari of the Guaporé River, who resemble the Nambicuara in their primitive axes, their circular houses, etc. (Cf. Nordenskjöld, "The Ethnography of South America Seen from Mojos in Bolivia." [Engl.]).

The use of cotton has given an extraordinary boost to the development of featherwork among the Tupian Indians, as I demonstrated with the gorgeous ornaments made by the Urubu Indians (Gurupi River). The Nambicuara are familiar with cotton, but have not even developed featherwork based on plaiting or netting; this seems to attest to a tradition poor in such textile techniques. The Guayaki, who are Tupian Indians of rudimentary culture, according to Vellard, have neither featherwork nor agriculture. (R. L.)

535 We were able to observe two types of dances: a war dance which we recorded in a film shown at the National Library [of Rio de Janeiro] on March 15, 1913, and in which Indians of the Cocozu,

7:Roquette-Pinto--57A E-4, 5 (no date)1938 SP17 Nambicuara SP17
(ca. 1912)

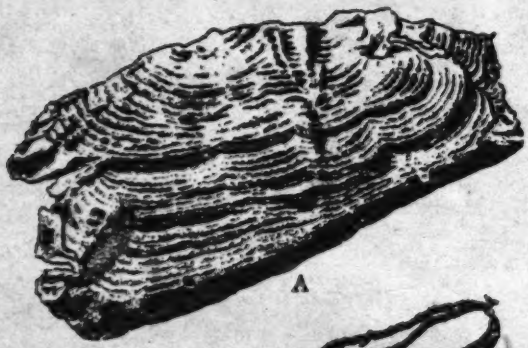
[264
824]

[283
825]

[297]

[301]

[321]



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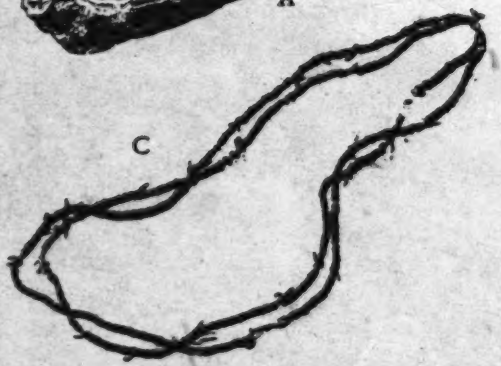

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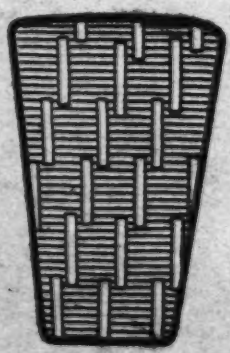

D

B

A. Arezi mushroom (Poliporus sp.) eaten by the Serra do Norte Indians.

B. Cord of monkey hair (Pithecia satanas).

C. Necklace made with minute shreds of feather stems.

D. Ornamental motif of the Serra do Norte Indians.

301 [823] [280] [One necklace not mentioned earlier] is made with the seeds of a Cyperacea (tanieikerê) which the Suya of the Xingu River also use. . . . .

[825] [824] Oradaikruzê is a beautiful bracelet made with the tail rings of the giant armadillo (Dasypus gigas). It looks like ivory. Other bracelets are made from the nuts of the babassu and pindova (Orbignya speciosa) palms.

[Fig. 65]

Bands for the upper arm are made of cotton and fastened similarly to those of the Paressi.

291 The jalaçu is a simple fiber cape, widely used, which fastens to the neck and hangs down the back. There is also a black feather cape in the collection.

301 [281] The stem of the unetizũ (nose plume) is made of thin bamboo or the stalk of a tough grass (Andropogon).

. . . . The helmets of puma or jaguar hide are used in that region only by the Nambicuara and by the Cayabi of the Paratininga.

[Fig. 66]

285 Max Schmidt broadly classified Brazilian Indian plaiting into Palmblattflechterei (palm-leaf plaiting) and Doppelfadengeflechte (double-strand plaiting). But he also admitted the existence of a third type, where two elements running in different directions are crossed by a third. This type occurs frequently on the Xingu River . . . and is found in Nambicuara baskets (atiçũ).

[282: page of figures]

[283] As plaiting material the Nambicuara use titara liana and sometimes bamboo.

[293] . . . . Nambicuara fans, made with bacaba leaves, . . . are of pentagonal shape . . . .

534 [171] A kind of nose flute made of gourd discs (hait-teataçũ) seems to have been borrowed from the Paressi.

[Fig. 67]

The double flutes were borrowed from the Tapajoz tribes (Mundurucu, Maue, etc.). [See fig. . . . (70, p.]

7:Roquette-Pinto--59A E-4, 5 (no date)1938 SP17 Nambicuara SP17
(ca. 1912)

301
237

Fig. 65. Oradaikruzê--Serra do Norte bracelet.

/215 cont./

278 Curare of the Ñambikwara of the Rio Juruena

The technique of the Ñambikwara of the right bank of the Rio Juruena is more primitive.

They use only bark which has just been gathered. The draining off of the bark is done only once and with warm water: the bark /216/ is put on the fire in a rather large amount of cold water, and the operation is ended when the temperature reaches 37° to 40° /centigrade/. It is filtered quickly by squeezing the bark with the hands to extract all the liquid from it. Then comes rapid boiling over a high fire and skimming. After several minutes of a rolling boil the fire is lowered and the liquid kept at a temperature a little below boiling until it has a pasty consistency.

[415] [237] The curare is kept in paste form in bamboo tubes or changed into a very hard mass by the addition of meliponine beeswax.

This method exposes the curare to strong heat for at least two hours. The Çabanè method reduces this time to ten minutes, the other operations being carried out at low heat. Both produce curares with about the same activity.

[192] [411] The Rio Juruena Ñambikwara call curare and the plant a'utĭsú or a'ukisú; the roots ta'ãdisú; the poisoned arrow aurũ kiritkatsú, and its protective bamboo sheath asirikatsú.

Utilization of Curare

278 411 The Ñambikwara are not familiar with the blowgun. They use curare to poison large arrows with long, notched points, capped with a protective bamboo sheath. The points of the Tamandé curare arrows are shorter and more slender than those of the other Ñambikwara. They are usually placed in twos, threes, and fours under a single protective sheath.

According to the Indians an arrow's activeness does not last more than three or four months. The curare in paste form is kept for a longer time (close to a year). Hard curare can be kept for years.